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ARCHITECTS STRUGGLE WITH THE TIGHT SCHEDULES OF LOW-INCOME HOUSING



Daly Genik's Tahiti Housing Complex in Santa Monica.

TIM GRIFFITH

A QUESTION OF TIME

In the past few years, this paper has reported on the excellent architecture being produced in California's low-income and homeless supportive housing sector, from Michael Maltzan's New Carver Apartments to David Baker's Folsom Dore Supportive Apartments. While creating these projects is always

challenging given their limited resources, the challenge that architects complain about more than any other is the intense time crunch inherent in such work, and the pressure this puts on the quality of their work.

Most low-income **continued on page 9**

THE NEW CITYCENTER IN LAS VEGAS



COURTESY MGM MIRAGE

CITY OF THE GLAMMED

In case you've been locked in a vault at the bottom of the ocean, here's the latest news from Las Vegas: MGM Mirage's 67-acre, 18-million-square-foot, \$7.5 billion CityCenter, one of the largest

developments in the history of humankind, officially opened last month. The project, located in the center of the Las Vegas strip, includes buildings by Cesar Pelli (61- and 51-story Aria hotel and

casino), Daniel Libeskind (Crystals entertainment and shopping center), Rafael Viñoly (57-story Vdara hotel and residences), Helmut Jahn (37-story Veer residences), KPF (45-story Mandarin Oriental hotel and residences), and Lord Norman Foster (26-story Harmon hotel). David Rockwell and Adam Tihany designed key interiors.

This lineup of contemporary design stars points to a sea change in the land of over-the-top kitsch, and holds out the dream of sophisticated urbanity (hence the name CityCenter). Whether they've created something truly cosmopolitan, or even particularly good, is another question.

Five years back and a psychological eon ago, before the Great Recession, MGM, **continued on page 10**



COURTESY CITY OF SANTA MONICA

SANTA MONICA SELECTS SHORTLIST FOR MAJOR CIVIC PROJECT

BEACH PARKING

In December, Santa Monica selected an impressive shortlist of architects, landscape architects, and urban designers to create one of its most high-profile public projects to date: the Palisades Garden Walk and Town Square. The project, currently a patch of dirt not far **continued on page 11**

PETALUMA'S LIFE WITHOUT A PLANNING DEPARTMENT

A Void in the Plan

In the early 1970s, the Sonoma County town of Petaluma solidified its place in urban planning history by becoming one of the first cities in the country to implement a growth-control policy. Last spring, the city made news again when, facing revenue shortfalls, it laid off most of its planning staff in favor of a team of consultants. Since then, planners, architects and residents have **continued on page 4**

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San Francisco's waterfront site.



LENNAR URBAN

49ERS MAKE FINAL PLAY FOR STADIUM IN SANTA CLARA

4TH AND GOAL

Santa Clara has moved within a touchdown of snagging the 49ers new stadium, even as developer Lennar released new renderings last month of a waterfront facility at Hunters Point in San Francisco, which has yet to sweeten its deal to keep the team in its **continued on page 3**

WHAT'S NEW IN SILICON VALLEY. SEE PAGE 6



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A CALL TO ACTION

One of the most common misperceptions about architecture—perpetuated in architecture school and in subsequent theoretical debate—is that it exists apart from politics, planning, and other wonky realms. This falsehood is flatly contradicted by California's recent political catastrophes. The state's inability to get its finances under control or to offer potent solutions to the current financial crisis has meant less public work for architects, ultra-high levels of unemployment for design professionals, and enough instability to begin to drive many professionals out of the state.

Given the relevance of politics to their livelihoods, architects need to take a closer look at doing their bit to fix California's broken system. First target: the California state constitution. The document itself is bloated (eight times longer than the U.S. Constitution, and the third largest in the world), confusing, and weighted toward inactivity. It has made the difference between a state that's hurting from the recession and one that's on the brink of collapse.

One of my favorite websites about this topic is Repaircalifornia.org, hosted by a group of Californians calling for a convention to rewrite the constitution. I don't agree with everything they say, but I do agree with much of it, and with the notion that something needs to be done quickly.

Among the group's most salient targets is the constitution's demand for two-thirds legislative approval for the state budget, which has allowed a small number of legislators from both parties to hijack the process, resulting in a stalemate and a constant state of budget crisis: California has failed to pass a budget on time 22 times in the last 30 years, each time costing taxpayers millions. Outside of California, only Rhode Island and Arkansas have such an approval requirement; there's a good reason why it's such a rarity.

Another problem: Local funding is connected directly to the state's, making our cities and counties suffer in direct proportion to the state's mismanagement. One victim is LA's Community Redevelopment Agency, which has had to endure huge (and as it turns out, illegal) hits thanks to the state's mismanagement. Repair California thinks we need to fix the state's open primary system, which currently produces candidates from ideological extremes, and amend ballot initiatives so that voters will have to consider how such measures will be funded.

I suggest you support Repair California's two current ballot-measure campaigns: one to give voters the right to call for a constitutional convention, and the other to set the process forward. The organization needs signatures to get this moving by April 16, and the measures will then go to a vote this November.

Until the fiscal and political mess in California is cleaned up, the state will continue to boast one of the highest unemployment numbers in the country and one of the worst business environments in the country, while its public resources will continue to be more crippled than those in other states. If this doesn't concern architects, I don't know what will.

SAM LUBELL

SF PLANS 7 TOWERS AROUND
NEW TRANSBAY TERMINAL

TOWERING
HOPES

San Francisco starts construction this spring on the \$4.2 billion Transbay Transit Terminal. The city has also proposed adding seven new skyscrapers around it, effectively shifting the focus of the city's downtown south of Market Street.

The Transbay Terminal, a new high-speed train and bus station in SoMa, is expected to break ground in March. The federal government awarded the project a \$171 million loan in December to start construction. The loan, projected to close on January 15, will pay for 14 percent of the terminal, or the first phase of construction. The second phase will include a Caltrain station and rail line extension. The remainder of the project's cost will be paid for by local, state, and federal funds.

Over a year ago, the city began work on a temporary terminal to serve commuters while the new space was under construction. That facility will open this spring. Meanwhile in November, San Francisco's planning department unveiled a new downtown plan—the first since 1985—that adds seven skyscrapers and designates the Transbay Terminal area as the city's new downtown. "This comprehensive plan is one of the linchpins of the city's future growth—one that is based in sustainability and channeling growth around major investments in public transit," said San Francisco Mayor Gavin Newsom in a release.

The seven towers to be sited in the Transit Center district, a 145-acre parcel south of Market Street, would blast past the city's current 550-foot height limit. Two would tower over the Transamerica Pyramid, one of the city's tallest buildings, by 100 feet or more. The tallest would stand at the Transbay Transit Terminal. The earliest version of the plan, introduced in April 2008, has evolved with community input.

Changing the city building limits, however, will require a lengthy approval process. Public hearings will continue, with possible adoption by the Board of Supervisors in late 2010.

The plan aims to make downtown more pedestrian-friendly by adding wider sidewalks, mid-block passageways, kiosks, narrower streets, and a rerouting of commuter traffic away from the area. A public plaza, new power and water conservation systems, and a 5.4-acre park atop Pelli Clarke Pelli's Transit Center would also make the district more environmentally friendly.

None of these amenities, however, could be built unless there is new construction downtown. An estimated \$567 million in development taxes and fees would be needed to fund everything. But development plans always attract dissenters in San Francisco, and this time is no different. A 1984 voter-approved initiative blocks any building above 40 feet from casting a shadow on a public park. The only way around Proposition K, or the Sunlight Ordinance, is if the Planning Commission modifies it. The proposed towers would definitely shade two plazas and cast shadows across two others.

Since the city last released its downtown plan in 1985, over 20 million square feet of office space, hotels, apartments, and condominiums have been built in the area. Over the next quarter century, the plan would allow over nine million square feet of new space.

KRISTINA SHEVORY

LETTERS

POINT IS THE VIEW

Unfortunately, the opinionated article "Midcentury Madness" (CAN 10_12.16.2009) is highly inaccurate. San Francisco's North Beach Library is neither "mediocre," "cramped," "unheralded," nor "madness." The library's own preliminary EIR and Historic Resources Technical Report describe the structure as eligible for the National and California registers—with the highest architectural integrity of the Appleton-Wolfard Libraries. The Historic Preservation Commission (HPC) exercised balance in initiating landmark designations for four renovated libraries and the North Beach Library, still in its CEQA/EIR phase. The HPC deferred landmarking for other eligible libraries in construction.

From the urban design perspective, neighborhood organizations and environmentalists object to the proposed new triangle-shaped library at the strategic corner of Columbus and Lombard streets, which would extend 20 feet into a public street and block simultaneous public vistas to historical sites, including Telegraph Hill, Coit Tower, Saints Peter and Paul Church, the Transamerica Pyramid, and more. The proposed library's largely windowless walls would front the Columbus Avenue diagonal axis linking the Financial District to Fisherman's Wharf. Furthermore, the Triangle Lot was seized by eminent domain for open space. And two voter bond measures for branch libraries made assurances of historic preservation.

Many organizations are advocating a more sustainable design approach: that of historic restoration, a modern addition, a large triangle park, and the conservation of view corridors, resources, and cost.

HOWARD WONG
SAN FRANCISCO

CORRECTION

An image shown in our Studio Visit with Osborn Architects (CAN 10_12.16.2009) was published in error. The image depicted Central Region Middle School #7, not Central Region Elementary School #22 as described in the text. Both schools were designed by Osborn Architects.

TORCH BEARERS

On January 5, our New York colleagues attended a wake to mourn last month's folding of *I.D.* magazine, the 55-year-old trusted chronicler of design where pioneer modernist **Alvin Lustig** was art director and a young **John Gregory Dunne** was an editor before turning to novels and screenplays. The bi-coastal bash was more of a gathering of the fellowship than a farewell, with Pentagram grandee **Michael Bierut** and former editors **Chee Pearlman** and **Julie Lasky** hosting. Fresh from Silicon Valley, newly appointed National Design Museum director **Bill Moggridge**, formerly of IDEO, was also there studying local rituals.

YOU WISH

Hagy Belzberg's Skyline Residence sits on a gorgeous mountaintop ridge site. But much of its architectural innovation came cheap, with off-the-shelf parts and materials. Which made us sit up and take envious notice when we heard that the house sold for an over-the-rainbow \$5.6 million, according to real-estate site Redfin. Maybe that means a new generation of buyers really value good design, or it could just be more proof of the old saw: location, location, location. However, Eavesdrop wants to believe it was the book-signing party for *AN* editor Sam Lubell's new book *Living West* that pushed the sale over the top. After all, **Steven Ehrlich**, **Hadrian Predock**, and **Jennifer Siegal** showed up.

GREENER PASTURES

Eco-prophet **Paul Kephart** of landscape design firm Rana Creek, which created the much-acclaimed green roof atop **Renzo Piano's** California Academy of Sciences, has had a turbulent few years. First he left his wife for an employee, throwing the small company into chaos. Then we heard the plants on the roof were turning brown, and that Kephart himself had a brush with near death. Now, Eavesdrop is glad to report that things have stabilized with the arrival of a new Baby Kephart. Take heart: Dad is definitely not the first larger-than-life personage to also have a complicated personal life.

AIN'T IT GRAND?

We love when planners decide to let loose with gossip-worthy statements. Last month, **Paul Novak**, the land planning deputy for LA County Supervisor **Mike Antonovich**, spouted freely to the *Los Angeles Business Journal* about the city's long-stalled Grand Avenue development: "The project should be abandoned." And he elaborated: "We need to rethink what goes on that land and how the county and city can maximize their returns. But it's not this deal. We should probably start from scratch and issue a new request for proposals." Meanwhile, the Grand Avenue site looks exactly the same as it has since we started the California edition three years ago. And we thought we were the ones who played fast and loose with deadlines.

SEND GAG ORDERS AND BLANK SLATES TO EAVESDROP@ARCHPAPER.COM



Rendering of Hunters Point development in San Francisco.

LENNAR URBAN/505 DESIGN GROUP

4TH AND GOAL continued from front page hometown.

As the clock runs down on rival bids—in San Francisco, Lennar is offering \$100 million, while Santa Clara has offered \$114 million in subsidies—the clincher may be a new ballot measure crafted to send the stadium 40 miles south.

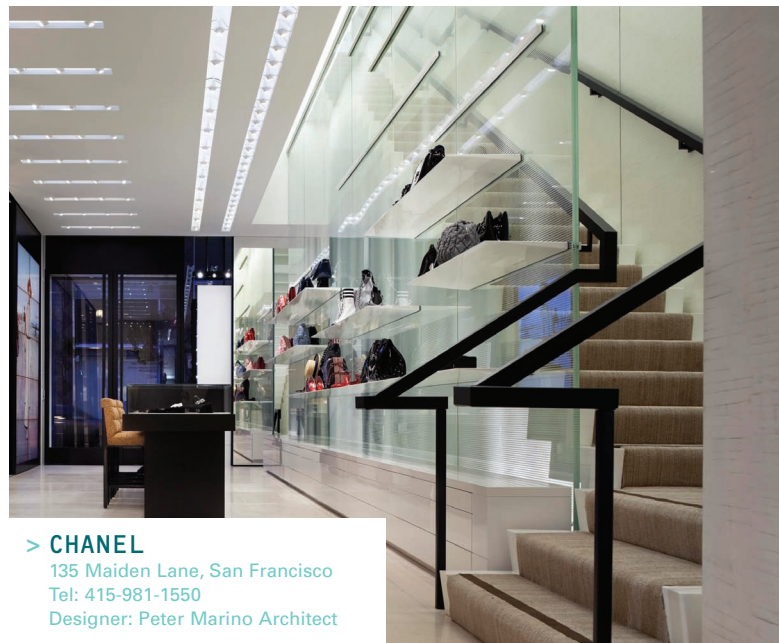
The football team has maneuvered to put the \$937 million project, designed by Kansas City's HNTB, before Santa Clara voters in June. (Around the same time, San Francisco is expected to seek final approval from its board of supervisors.) Santa Clara's charter allows any citizen to put a proposition to a general vote if enough signatures have been gathered. This means the 49ers citizens' group, which was created in December, must collect 4,500 votes by the end of January. One advantage to this approach: The 49ers can promote the stadium on the ballot with more embellishments in their wording than they could in a city measure. "You can be a

whole lot more descriptive about what the benefits are," said Ron Garratt, assistant city manager.

Another benefit from the 49ers' point of view is to blunt any litigation over the Santa Clara stadium's Environmental Impact Report. If the initiative passes, any legal issues would still have to be resolved, but pieces of the project not related to the suit could move forward. If it were a council action, a suit would halt the process until a judgment was reached. "When you're talking about bringing financing together, the more obstacles there are, the more challenging it becomes," Garratt said. "This is a way to clear the road." The one existing lawsuit, filed by the owner of an amusement park next to the Santa Clara site, argues that the city illegally approved a financial term sheet before the EIR. Meanwhile, San Francisco is expected to approve the EIR for Hunters Point with both stadium and no-stadium options.

For his part, 49ers owner Jed York has flaunted his disdain for San Francisco. The team originally scoffed at the Hunters Point site over transportation issues, a posture widely viewed as a gambit to get subsidies from the city. If Santa Clara doesn't work out for whatever reason, York told the local press that his backup plan is to share the Raiders stadium in Oakland.

The one team sure to claim victory is HNTB, which, under contract with the 49ers, will design the new stadium wherever it lands. **LYDIA LEE**



> **CHANEL**
135 Maiden Lane, San Francisco
Tel: 415-981-1550
Designer: Peter Marino Architect

PAUL WARCHOL

At the Chanel Boutique in San Francisco, the disciplines of fashion and interior design converge seamlessly in a new design by New York architect Peter Marino. The 7,900-square-foot store's makeover is its first in 20 years. Marino, who has designed more than 90 boutiques for the luxury brand over the past decade, takes pains to make each unique. To that end, he designed tweed fabrics specifically for the store's custom chairs, along with silk-and-wool carpeting, all in muted browns and beiges favored by Northern Californians. Since haute couture, not the building, is the star here, Marino created a minimalist backdrop in Chanel's signature color combination—black and white—while conveying a sense of opulence through use of materials like ivory cabouca limestone and travertine (on the floors) and gold leaf (on the ceiling). Inside, a two-story black metal-and-glass wall with a white dot pattern evocative of hanging fabric creates a unifying element while serving as a display area for handbags, shoes, and jewelry. Walls made of silk fabric encased in glass act like fashion accessories, adding textural contrast and another luxe element to the overall ensemble. **JOANNE FURIO**

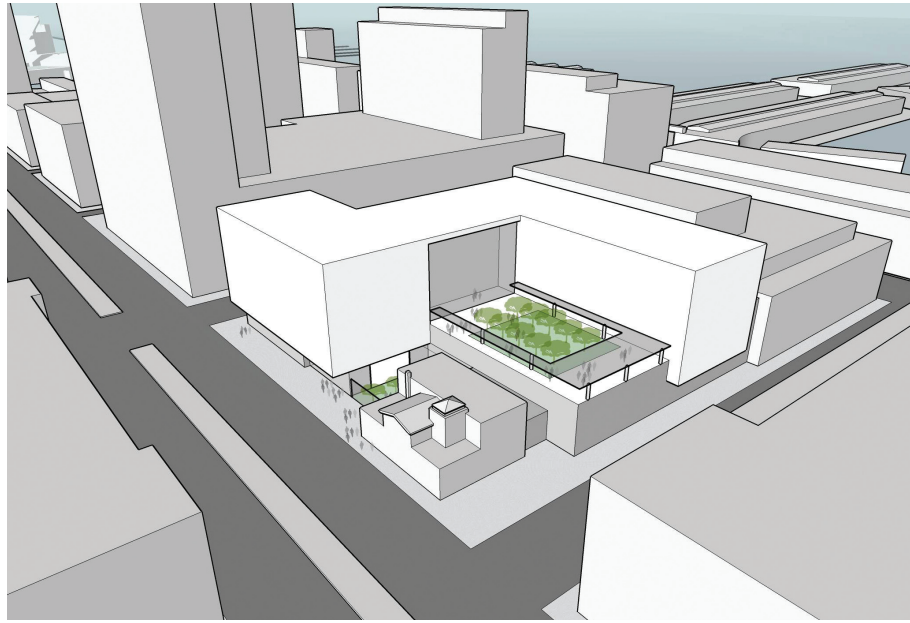
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COURTESY HOK + MARK CAVAGNERO ASSOCIATES

SAN FRANCISCO'S POLICE HEADQUARTERS IS SCHEDULED TO MOVE TO MISSION BAY

SAFETY FIRST

As part of an overall plan to deconstruct its aging Hall of Justice, the city of San Francisco intends to build a new police headquarters in Mission Bay. In June, voters will decide whether to fund the project (rough estimate: upwards of \$100 million), along with other emergency service upgrades, packaged together in a city bond measure. "It's inspiring that in this time of economic uncertainty, the city is making a concerted effort to have a vision," said architect Mark Cavagnero, who is designing the project with HOK.

Joining the recently completed Mission Bay branch library, the building's

broader role will be to bring a sense of civic well-being to an emerging neighborhood, where shiny office and condo developments stand like islands surrounded by empty lots. The 280,000-square-foot complex on Third Street and Mission Rock will also include the local police and fire station and a 230-space parking garage for fleet vehicles. The only building currently occupying the lot, a 1930s brick firehouse, will be incorporated into the project as a community meeting space.

Cavagnero said he plans to develop something that "feels civic and inviting, not bunker-like and heavy,"

despite various security issues. To keep the floor plate relatively thin, the building will have a Z-shaped tower of four floors, which will house the police headquarters, sitting atop a two-story plinth that will contain the local fire and police stations. A large cross-section at the center of the "Z," partially transparent to both cross-streets, will showcase a monumental interior staircase. The architects also plan to use a lot of glass for the building's most public face, on Third Street, to convey a sense of civic transparency. The team hopes the building will qualify for LEED Gold certification (the city mandates LEED Silver), with performance gains anticipated from an integrated design and structural engineering process.

LL

A VOID IN THE PLAN continued from front page been watching closely to see if this extreme measure works, and whether it might be repeated elsewhere.

Petaluma City Manager John Brown said the city's revenue problems became apparent shortly after he took office in April 2008. "We considered an alternate solution using in-house staff, but the privatized solution offered more flexibility," he said. On July 9, a one-year consulting contract was awarded to the Metropolitan Planning Group (M-Group). Brown said the firm was selected because of its extensive experience with nearby municipalities; the firm consults with about a dozen Bay Area cities, including Cupertino and Santa Clara.

The move is still fodder for local discussion. Petaluma-based architect Mark Albertson, who sits on the board of directors for the Redwood Empire chapter of the American Institute of Architects, said the changes caused consternation in the tightly knit community of nearly 60,000.

"An original concern was the loss of institutional memory," he said. But it's still too soon to make an assessment, he noted. "As new projects move into the pipeline that rely on historical understanding, we'll see if that materializes as an issue." Steven Preston, city manager of San Gabriel and former president of the California chapter of the American Planning Association, agreed that institutional memory is often at risk with contractors. "Most communities operate off complex city codes, in some cases hundreds or thousands of documents that require interpretation, and when you lose staff, all of the memory is lost," he said.

M-Group principal Geoff Bradley, now serving as Petaluma's contract planning manager, acknowledged that understanding Petaluma's peculiarities is a challenge. His firm has seven people assigned to the city, including three former city staffers (two senior planners and one technician). "We're relying on them to learn how things were done in the past and what issues were important," he said, adding that he also attends city council meetings and references city policy documents for guidance.

Developers have been worried, too. "There was concern that they were not going to get the same level of service," Brown said. But improving customer service was an easy challenge for M-Group. At one point prior to the firm's takeover, counter hours at the planning department were available by appointment only. M-Group has restored regular counter hours, has hosted a community meet-and-greet, and tried to familiarize local businesses with its online planning tools.

San Gabriel's Preston said it is fairly common for cities to experiment, relying more on contractors during periods of economic turmoil, though he added it is "exceedingly rare" to dismantle virtually all community development operations and substitute contract staff. In the early 1990s, Irvine implemented a plan similar to Petaluma's, and a couple of years ago San Gabriel tried contracting out its building and safety work before returning to an in-house staff. "We found the costs with consultants skyrocketed over a period of years" as contracts were renewed, Preston said.

M-Group is working on a cost-recovery basis, with Petaluma paying for non-reimbursable planning services with \$40,000 from its general fund. The firm estimates it needs to generate \$300,000 in development fees to make a profit. But media reports peg the city's fee revenue in 2008 at just over \$150,000.

Another challenge: With M-Group focused on current planning, Petaluma has just one city employee dealing with advanced planning. "That is an awfully thin level of support," Preston said, noting that components of any city's general plan require periodic revisions by state law.

But Brown said that overall he is pleased with the arrangement because the planning firm has restored customer service and has been flexible in its approach. Though the contract is not yet renewed, he expects the arrangement to last for a couple of years. "We're not in a position to hire city staff right now, even if we wanted to," Brown said.

JENNIFER CATERINO

W HOLLYWOOD FEATURES CONTRIBUTIONS BY A SLEW OF LA FIRMS



Daly Genik's poolside cabana.

COURTESY DALY GENIK

TEAM HOLLYWOOD

The W Hollywood Hotel and Residences is finally scheduled to open on January 29, dropping its hefty highrise anchor on the eastern flank of a revitalized Hollywood Boulevard. The \$350 million

development, by Gatehouse Capital and HEI Hotels & Resorts, brings 305 hotel rooms and 143 luxury residences to the neighborhood.

In a collaboration that Kevin Daly of Daly

Genik Architects dubbed a "Venn diagram," due to the way their contributions overlapped, a sizeable group of firms worked on the project, including LA architects like HKS Architects, Rios Clementi Hale Studios, Daly Genik, and Sussman/Prejza; Portland, Oregon-based designstudio; and a trio of artists—Erwin Redl, Pae White, and Christian Moeller.

The hotel bucks previous style cues established by the W, well known for its clubby, violet-lit interiors. This W is sun-drenched and glamorous, featuring a dramatic circular lobby staircase with Swarovski crystals trailing down its center, by designstudio, developer Marty Collins, and a team of lighting designers.

"The amount of light here is definitely something that had to get carried through the project," said Daly, who sourced warm, natural materials for the residential portion of the project, such as wave-like slats of computer-cut Douglas fir that cover lobby walls. On the rooftop residential pool, Daly Genik's cabanas are walls of squared aluminum "scales."

Elsewhere in the complex, HKS Architects and Rios Clementi Hale added exterior sheer glass walls to evoke the "silver screen," including a glass-box nightclub 12 stories up that cantilevers 52 feet over Hollywood Boulevard.

Perhaps the most stunning contributions are public art pieces. Christian Moeller's hunk of milled aluminum uses light and shadows to reveal a series of waving hands. Pae White's mobile of painted metal circles cascades down into a 12-story alcove, while Erwin Redl's strings of LED lights drape into the auto plaza, lighting up like a disco ball.

At the epicenter of this boutique chic is an unusual amenity: A Metro Red Line subway station embedded within the courtyard. Rios Clementi Hale's Frank Clementi said his team looked to the courtyards found in places like Grauman's Chinese Theater for inspiration. Palms and bamboo create dramatic partitions in the space and contribute to the "filmic" quality of the plaza. "In order to be contextual in Hollywood, we had to be exotic," he said.

Another nod to Hollywood history: A red carpet, made from a ground glass-impregnated aggregate, leads from the sidewalk through the lobby and into the auto courtyard. Other plaza finishes include black granite and a dusting of feldspar, which reference Hollywood Boulevard's glittery terrazzo. "Folks should expect us to tastefully reinvent old Hollywood," said Gatehouse Capital's Collins. "And I think we did that." ALISSA WALKER



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FROM LEFT TO RIGHT: STEVE HALL (TOP), STEVE PROEHL/PROEHL STUDIOS (BOTTOM); CÉSAR RUBIO (TOP), JASPER SANIDAD (BOTTOM); BERNARD ANDRE (2); TIM GRIFFITH PHOTOGRAPHY (2)

NEW SILICON VALLEY PROJECTS PLUG INTO INNOVATIVE DESIGN

VALLEY HIGHS

When people talk about architecture south of San Francisco, they're most likely talking about circuit boards or lines of software code. But while Silicon Valley will continue to do what it does best, design awareness has been percolating through the sea of concrete tilt-ups. When aesthetic considerations get filtered through the area's deep-rooted ethos of functionality, what results are some very interesting design solutions.

The social networking company Facebook's new headquarters in Palo Alto is an excellent example of how to create urban texture and personality in sedate suburbia—on the cheap. The interior overhaul of the 1960s building was on the frugal side, said architect Primo Orpilla of San Francisco's Studio O+A: "It wasn't about the flash." Where he could, he brought out the industrial past, stripping floors down to raw concrete and reclaiming the truck dock with its roll-up door as an outdoor gathering spot. To heighten a sense of history, original walls were left white, while

walls that were added in the remodel were painted in bright colors. There are no enclosed offices anywhere. "The company's selling point to new recruits is that it's very democratic and transparent, and it's hard to show that in an old office building," Oprillo said.

The Internet veteran eBay, on the other hand, had the challenge of building new for the first time, but needed to play nice with the existing five buildings on their corporate campus in north San Jose. Call it contextual design for office parks. "We hated the idea of duplicating bad 1999 architecture," said Joe Valerio of Chicago-based firm Valerio Dewalt Train. So the architects duplicated just one section of the older facades, which were opaque with punched windows, and placed it on a projecting bay of the new building, using glass walls on the rest of the exterior. "It's light-hearted, but it doesn't scream 'Look at me!'" Valerio said.

Some potentially iconic buildings could also be heading to the area.

Renderings of a new Google headquarters by SHoP Architects were submitted to the city of Mountain View at the end of 2008, but the company put the plans on hold when office rents plummeted. Another much-anticipated project is Apple's new campus in Cupertino, which has been on the radar since 2006, when the company announced the purchase of 50 acres; a master plan has yet to be developed. On a faster track is Yahoo!, which is working with RMW Architecture and Interiors on the design of an immense campus with 3 million square feet of office space. Santa Clara's planning department is currently reviewing the draft EIR for the project.

Meanwhile, as the offices are getting livelier, housing options are also expanding. As elsewhere, some of the most architecturally innovative approaches have been appearing in the nonprofit sector, where architects are unfettered by the concerns of market-rate developers. The most ambitious project in the area has

Top and bottom, from left: eBay's north San Jose campus by Valerio Dewalt Train Associates; Facebook's headquarters by Studio O + A; The Fairways at San Antonio Court by the Office of Jerome King; the Taube Koret Campus for Jewish Life by Steinberg Architects.

been the \$270 million, 8-acre Taube Koret Campus for Jewish Life. A town-within-a-town, it combines 193 senior housing units with a family gym, community meeting spaces, and a performing-arts hall. "Lots of people talk about mixed-use, but it's usually 90 percent of this and 10 percent of that," said architect Rob Steinberg. "This is really mixed-use, where we've taken elements that seemed at odds with one another to make a richer urban fabric." The entire complex sits on top of a one-story parking garage and includes a winding pedestrian corridor that opens into public plazas.

Further south, the mysterious facade of sleek metal plates that appears along Highway 101 turns out to be the wall of an 84-unit affordable housing development, the Fairways at San Antonio Court. "This was a really difficult site," said architect Jerome King. Three other developers had tried to create housing on this 140-foot-deep strip, but couldn't meet Title 24 sound requirements. King's solution was to create

a sound wall with an open-air corridor on the other side—imagine the walkways of a motel—that bridges five buildings interleaved by courtyards. Inside the units, separated from the freeway by the corridor and their own walls, "you can hear a pin drop," according to King.

On the civic side, San Jose is currently working on a master plan for its Diridon transit station and the 500 acres around it. The station itself is intended to be a "showpiece of green, iconic architecture," said city planner Jenny Nusbaum, which bodes well given the city's last great gesture, which was to bring in Richard Meier to design its city hall in 2005.

According to Gail Price, the executive director of the Santa Clara Valley chapter of the AIA, "There's gradually more attention in these communities to the value of intensifying development and making more public services available, desirable from both a fiscal and environmental point of view." Price added, "We are on the cusp here between suburban and urban development." **LL**

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- ☐ Other

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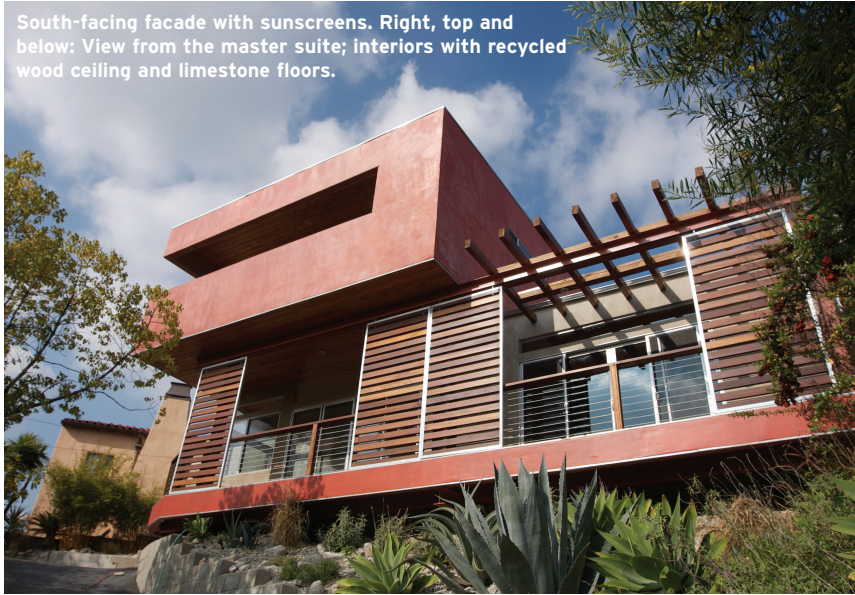
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THE ARCHITECT'S NEWSPAPER JANUARY 27, 2010

HOUSE OF THE ISSUE > JEREMY LEVINE DESIGN

South-facing facade with sunscreens. Right, top and below: View from the master suite; interiors with recycled wood ceiling and limestone floors.



While considered brave these days, the idea of flipping a house was quite normal just a few years ago when architect Jeremy Levine purchased a residential property in Eagle Rock with a few other investors.

The original 1,100-square-foot home, set atop a hillside, had the potential for a view of the Griffith Observatory in nearby Los Feliz. Levine utilized this focal point as a springboard for creating his own version

of an observatory: a red stucco box cantilevering off the hill via a steel structure slipped beneath the slab of the existing home. This box encloses the master suite, its partially glazed exterior wall inset from the semi-enclosed deck, framing a panorama of the city beyond.

Every ground-floor room opens into a garden, a connection between indoor and out that is typical of Levine's California designs. Meanwhile, green elements can be found throughout.

The exterior decks are Mangaris, a rich-colored wood Levine obtained from overstock. The interior floors are a light-beige Turkish limestone that's soft under bare feet. Interior doors and exposed beams are made of recycled wood from the old ceiling, as are some of the chairs. Levine not only likes the money he saved by avoiding dumping fees, but he also likes the connection between the old and new. "The old wood looks beautiful and you can see

the history in the doors and furniture we created," he said.

On the south side, horizontal slatted sliding screens shield the house from the sun. Levine designed them to be simple, hanging 4-foot-by-8-foot screens from hardware welded onto the steel beams. The home also employs passive cooling through thermal chimneys. A bamboo garden courtyard in the center of the residence mitigates heat in the living spaces, while a staircase leading to the master suite pulls the warm air up and the cool air down. Clerestory windows provide daylighting and allow plenty of light to pass between rooms.

Photovoltaic panels line the rooftop of the lower level, providing all of the home's energy, and a rain-water harvesting system collects enough water from the roof to irrigate the property's fruit trees. Gray water from the bathroom sinks and showers runs to a constructed wetlands area.

Another detail Levine added was shelving. Using 2-inch-by-10-inch framing,



STEVE RICE

he created thicker walls with openings that allow light to pass through and built-in bookcases.

"It makes the house appear larger and gives the house additional functionality," said Levine.

The South Eagle Rock home was sold over three months before construction

was completed. According to Levine, the project was profitable because his firm filled a niche that didn't exist in the area.

"We had no competition," said Levine. "There wasn't another green house in the area on the market."

CHRISTINA CHAN

BETWEEN EARTH AND HEAVEN

THE ARCHITECTURE OF JOHN LAUTNER



February 20 - May 23, 2010

John Lautner, *Marbrisa, Acapulco, Mexico*, 1973, photograph by Sara Sackner, © The Googie Company

BETWEEN EARTH AND HEAVEN: THE ARCHITECTURE OF JOHN LAUTNER WAS ORGANIZED BY THE HAMMER MUSEUM, LOS ANGELES, IN COOPERATION WITH THE JOHN LAUTNER FOUNDATION AND THE GETTY RESEARCH INSTITUTE, LOS ANGELES. IT IS MADE POSSIBLE THROUGH MAJOR GIFTS FROM THE DUNARD FUND USA, THE NATIONAL ENDOWMENT FOR THE ARTS, A FEDERAL AGENCY, AND FRANK BERTA GEHRY.

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A QUESTION OF TIME continued from front page housing projects are funded through low-income tax credits, in which projects are given a strict time limit for construction—usually between 18 months and two years. This, say many, is too short to keep standards high, and puts undue pressure on a client to stick with a set team, even if that team isn't up to par.

"In some sense, the contractor has carte blanche because time is what rules," said Larry Scarpa, principal at Pugh + Scarpa, who has built several affordable housing projects. Scarpa talks about contractors who have poured slabs without rebar in them, and those who have forgotten to put in light recesses. Each time, due to time constraints, those elements weren't fixed and the contractors remained. "The owner ultimately has to decide whether to tear something out, not finish on time, and lose \$10 million."

"They get locked in with contractors and they are reluctant to jump ship with them later," agreed Julie Eizenberg, whose firm Koning Eizenberg has worked on many similar projects. She said she respects clients' efforts in such a money-crunched field but feels there's a limit to what can be achieved. "A lot of them are well-intentioned, but frankly they're exhausted. There's only so much stuff they can fight for."

Tod Lipka, CEO of Step Up on Second, a supportive housing nonprofit in Santa Monica, adds that tight timelines not only hurt quality but also narrow options. He points to an instance in which his organization wanted a variance to remove underground parking from a project, since the homeless tenants didn't have cars. After pursuing the variance for six months, the group had to abandon it because they needed to begin construction to keep their funding.

Federal low-income tax credits are allocated by the state treasurer's California Tax Credit Allocation Committee. The timelines, points out treasury spokesman Joe DeAnda, are determined on the federal level, and are meant to avoid cost escalations, to get people into needed housing quickly, and to avoid problems on the back end. "We don't want to award credits to people who aren't going to meet those deadlines," he said. "There may be gripes, but this weeds out all but the most serious projects." Projects are scored on the basis of readiness, affordability, number of units, and financing availability. They generally have 150 days to be construction-ready. They have two years from the award date to be built. "There are plenty who meet this deadline, so I wouldn't say it's a hindrance," he said.

Joan Ling, executive director of the Community Corporation of Santa Monica, who has worked with Pugh + Scarpa, Daly Genik, and Stephen Kanner, added: "If they give you money and you just dawdle and don't produce, that's opportunity cost lost," she said. "Hire good architects and good contractors so you don't get into a bind."

Some architects working in the field say they haven't felt the time crunch at all. "I think you can plan around it and it shouldn't be a problem," said Richard Stacy of San Francisco firm Leddy Maytum Stacy, another supportive housing veteran. "It shouldn't be that tight." **SAM LUBELL**



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THE ARCHITECT'S NEWSPAPER JANUARY 27, 2010

Clockwise from top left: CityCenter celebrated its opening in December; Helmut Jahn's Veer; looking toward Cesar Pelli's Aria; Daniel Libeskind's Crystals mall.



CITY OF THE GLAMMED continued from front page concerned with the rising cost of real estate, decided to develop a dense concentration of buildings each by a different star architect in order to maximize square footage, rather than build one giant behemoth. The planners, which included Gensler, Ehrenkrantz Eckstut & Kuhn, and MGM's own design team, wanted to "jump out of our own skin and look at the project with fresh eyes," according to Sven Van Assche, vice president of design for MGM Mirage Design Group.

Indeed, CityCenter's legible urban plan, lofty density, and stylistic diversity are really something new here. The view toward the Aria from the project's entrance road, when framed by rows of tall buildings on either side, is dazzling in scale and ambition, particularly at night. (Like most things in Vegas, they're all better at night.) And from many vantage points—whether inside the Aria's lobby or from one of its restaurants—it's exciting to look out a window and see people swirling about. People looking out rather

than at slot counters is a rarity in this self-contained city.

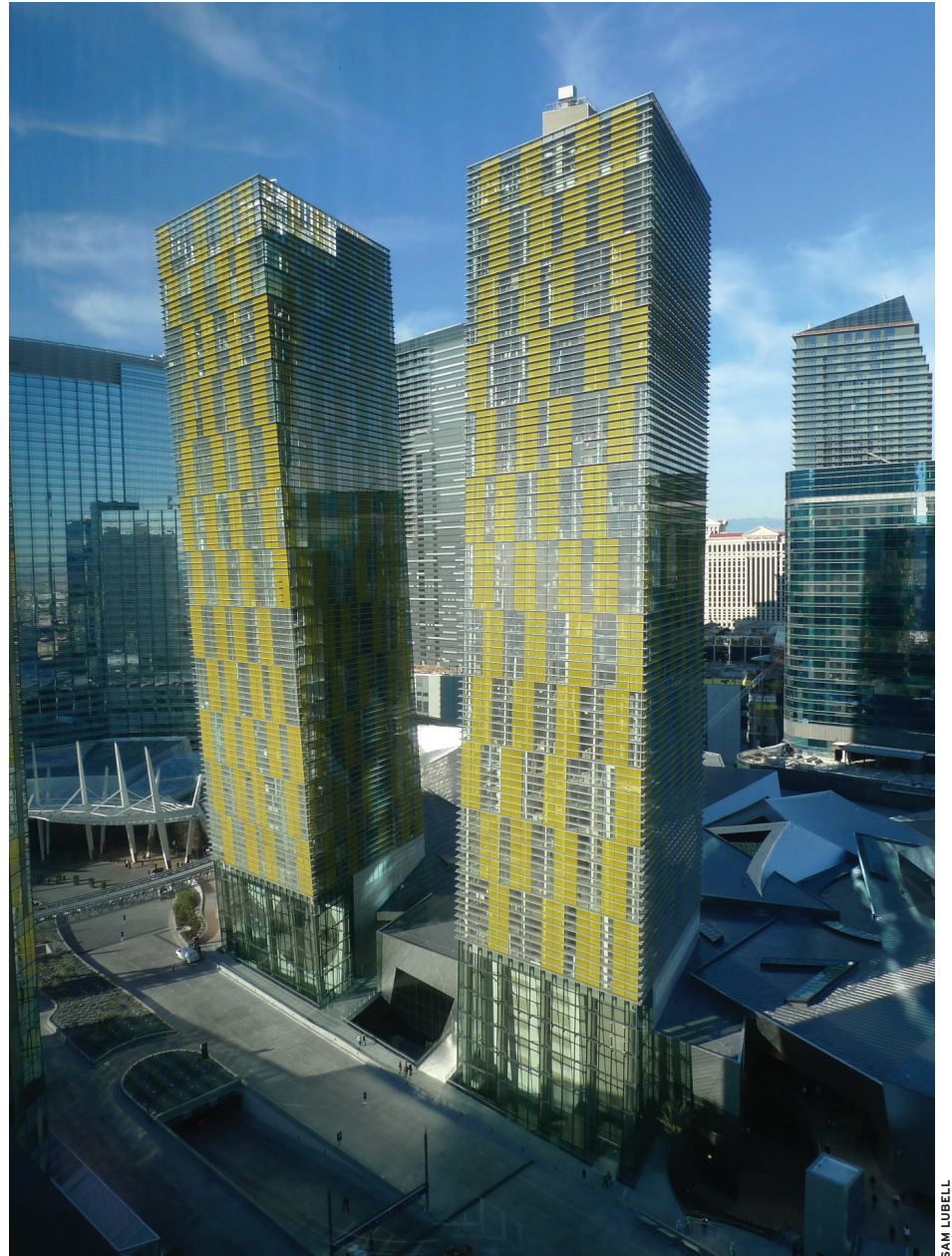
Among the architectural standouts, Jahn's Veer towers are ambitious, with their off-kilter forms (five degrees off center) and intricate, colorful, fin-filled facades. The tension between lightness, monumentality, and surprising rawness is appealing in a real, un-gimmicky way. Pelli's Aria, with its sweeping floor plates, giant canopies, and ultra-light, stepped facade, is strongest at night thanks to fantastic lighting that brings out the whiteness in the glassy building's aluminum mesh sunshades. Libeskind's Crystals introduces unexpectedly vivid abstractions to a landscape usually rooted in the pointedly literal. Viñoly's Vdara is elegant and restrained; KPF's Mandarin looks razor-thin (and excitingly light) from some vantage points, but bulky from others.

But like Vegas itself, the more you stick around and let it all sink in, the duller the glitz becomes. For all CityCenter's flash, architecturally it is conservative and breaks little new ground. Anything goes in Vegas, but apparently a large public corporation like MGM can only go so far. There's a tokenism to the adventuresome, tilting Veer. Libeskind's mall is dynamic and surprisingly appealing inside (the giant scale tempers the dizziness one sometimes gets inside his buildings), but similar to what we've seen him do elsewhere. Aria and Vdara, while quite handsome, would look at home in a sleek office park or in Miami. The poorest project seems to be Foster's

Harmon, whose shiny futurism was replaced with squatness when about half the building got cut due to a building error. Even its bright blue sheen feels a bit cartoonish.

And while it's great that CityCenter called for a diversity of styles, it's unclear if there was a plan for bringing them together. Right now it's an architectural petting zoo; a collection of pretty objects with limited relationship to one another. Urbanity as just a vague theme is a depressing concept. Instead, why not focus more on Vegas itself, with all its wackiness and complexity, as inspiration? Walking around CityCenter feels like strolling through one of the newborn cities of Asia or the Middle East: a cold glass, steel, and concrete forest of tall buildings that don't possess any of the richness in scale, use, or subtle texture that make a city resonate. Of course, CityCenter is not even a real city center. And where a real public plaza in the center of the development might have been, there is instead a giant traffic circle. The rear plaza between Aria and Vdara is even worse: a forgotten wasteland of confusing traffic ramps and empty space.

Which raises the question: Is it possible, or even a good idea, to strive for real urbanism and innovative architecture in a place like Vegas? Everybody knows that the aspiration here is to make money, so why pretend otherwise? I say, yes. Truly improving the public realm and redefining the city is the best way to stand out from the competition. Otherwise, it's just the same old Vegas, with a pretty, architectural, twist. **SL**



SAM LUBELL

BEACH PARKING continued from front page from the Pacific Ocean, will include seven acres of park space between Santa Monica City Hall and the Santa Monica Pier that will be bordered by future residential development and connect the Santa Monica Civic Center to the rest of the city. Land for the project was made available when the RAND Corporation relocated its headquarters to the southernmost location of its 15-acre site in 2004.

Of the 24 teams that submitted for the RFQ, six were shortlisted: Peter Walker and Partners, Gehry Partners, James Corner Field Operations, Studio Works, Gustafson Guthrie Nichol, and SWA Group.

The teams were to interview with the project selection panel in mid-January, with a winner to be chosen shortly afterward, said Jean Bellman, an architect for the city of Santa Monica. The selection panel includes city officials, as well as USC School of Architecture dean Qingyun Ma, landscape architect Ken Smith, and UC Santa Barbara campus architect Marc Fisher. The winning team will participate in several public workshops to help develop their final plan, said Bellman, who declined to list the other teams that submitted for the RFQ. "All of our submittals were very high-profile," he said.

According to the project's RFQ, the Town Square, adjacent to Santa Monica's City Hall, is set to be a space for cultural and civic events, while the Palisades Garden Walk to its south will focus on the city's unique "cultural" and "horticultural" offerings, including a botanical element and water features. Adjacent streetscape improvements, as well as pedestrian and bicycle paths, will connect the parks to the city, while Moore Ruble Yudell's Santa Monica Village will sit just adjacent. The city has committed \$25 million for design and construction of the project, and construction is planned to begin in August 2011.

SL

AT DEADLINE

HOLD ON, ARCH RECORD

On January 12, the board of the American Institute of Architects voted to hand over the decennial contract for the official AIA journal to Washington, D.C.-based Hanley Wood (home of *Builder*, *Big Builder*, *Building Products*), stripping the lucrative arrangement from McGraw-Hill Construction (*ENR*, *GreenSource*, *Constructor*), whose *Architectural Record* is delivered each month to approximately 80,000 AIA members nationwide. It is a huge advertising base that any magazine could ill afford to lose, especially during these difficult times in the design and construction industry.

MUSEUM MUSICAL CHAIRS

The New York gallerist Jeffrey Deitch has been named director of LA's Museum of Contemporary Art. Deitch, known for his gallery Deitch Projects, is the rare dealer/gallery owner to assume leadership of a major U.S. museum. Some in the architectural world are concerned by how little experience Deitch seems to have in architecture and design, although he has commissioned the likes of New York architect Lindy Roy to design installations. Meanwhile, on January 7, Getty Center Director Michael Brand, who had been with the museum for four years and still had one year left on his contract, announced he was stepping down at the end of the month. He did not specify why he was leaving, although the *LA Times* cited sources at the museum who pointed to a "personality clash" between Getty CEO James Wood and Brand, as well as differences of opinion over the Getty's strategic vision.

BROAD'S DANCE CARD

According to the *Santa Monica Daily Press*, the city of Santa Monica has claimed victory in its battle against Beverly Hills for Eli Broad's new contemporary art

museum. "I feel that the vast majority of issues have been discussed thoroughly and agreed to," city councilman Bob Holbrook told the paper. At press time, an "agreement in principal" was scheduled for a vote by the Santa Monica city council on January 19. If built, the Santa Monica museum would be located on a 2.5-acre parcel of land facing Main Street between the Santa Monica courthouse and civic auditorium. But in an email sent to the *LA Times* on January 13, the Broad Foundation said it would not make its final choice of location for a few more months, saying that at least three cities have been paying Broad court.

SHULMAN HOUSE FOR SALE

Julius Shulman passed away last July, and now his Laurel Canyon home has been put on the market for \$2.495 million. The steel-framed three-bedroom, three-bath house located at 7875 Woodrow Wilson Drive was designed for Shulman by famed modernist architect Raphael Soriano when both were starting out in their respective professions. In 1987, it was declared a Los Angeles Historic-Cultural Monument. Shulman's daughter Judy McKee emailed *AN* to describe cleaning out the house: "For Thanksgiving, I invited my cousins and their families (25 of us!) for a magical evening of laughter and memories. A tribute to my dad and the house. Now it is time for a new family, hopefully." The realtor is RE/MAX of Valencia.

SAN JOSE GETS FRESH

Since the success of San Francisco's Ferry Building Marketplace, it seems that just about every city has entertained the idea of its own artisanal, locavore paradise. Now San Jose is putting together its own "urban market" on the north end of town. The Market at San Pedro Square, designed by JRDV Architects, will have 18,000 square feet of stalls and is scheduled to open on August 1.



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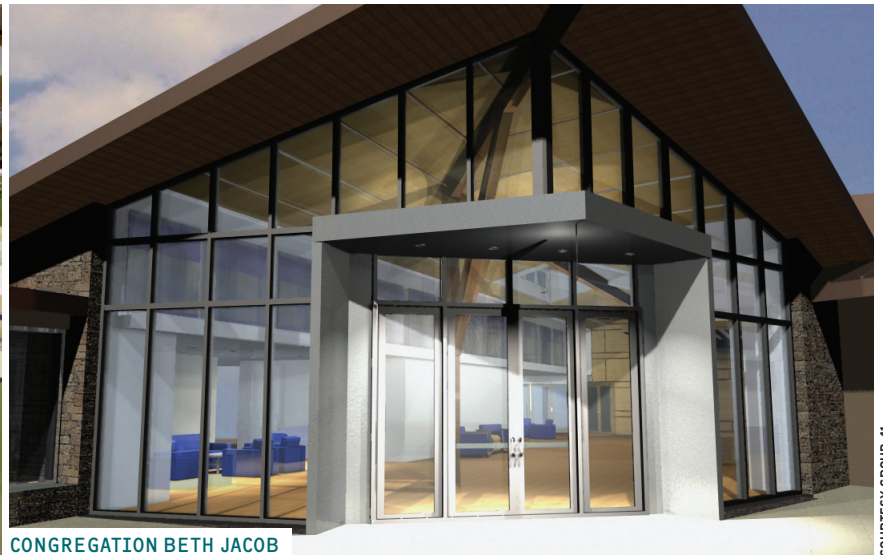
SHIPPING CONTAINER HOUSING



EUREKA VALLEY DUO



THREE TWINS ICE CREAM



CONGREGATION BETH JACOB

COURTESY GROUP 41

San Francisco architect Joel Karr has managed to skirt the often-adversarial relationship between developer and architect by incorporating both roles into his practice, Group 41. It's an arrangement that has worked for him since founding the firm in 2002. "It allows me to be more flexible, in terms of design, when I'm also making the financial decisions," he explained, "but my design decisions still have to be market-driven."

Karr often gets personally involved in his projects, having lived in two of his renovated San Francisco homes that he has since sold. He currently lives in a third: a former pipe-fitting warehouse in SoMa. He converted the building into a Parisian-style loft, with downstairs offices

where six employees work in an airy, double-height space.

Even when updating a building in one of the Bay Area's revivalist styles, Karr finishes off interiors with a modernist gloss often with hints of the Far East. "I tend to like low furniture and very horizontal lines," he admitted. It's not surprising, considering the five years he spent at Zenitaka Gumi, one of Japan's largest construction, design, and real estate conglomerates.

For the past 15 years Karr has also been experimenting with reused shipping containers, making him another contributor to the trend. His first such plan won an award in an ideas competition in Japan. Last year, the firm won a Lifecycle Building Challenge Award from the

EPA and StopWaste.org for a prototype that transformed three containers into an affordable 1,298-square-foot home.

Two housing developments using shipping containers are now on the boards, including two in Melbourne with 170 to 180 units each, while a third is in negotiations. While Karr hopes such work continues to be a major focus, he doesn't want to be pigeonholed by a particular project type. "Our client and project mix is very eclectic," he said. "I want to nurture that." **JF**

H HOUSE SAN FRANCISCO

Group 41's first ground-up development property, unveiled in the spring, is on the market for \$3.495 million. Karr created the almost 4,500-square-foot structure as a trophy home. "I was very focused on making a really quality space with design intention behind it and not just pretty rooms," he said. From the curb, the two-story home has a modest, modernist facade. In the rear, a more contemporary exterior with large expanses of glass reveals four stories. To break up the usual "pancakes of space between floors," all of the rooms hang off of a vertical slot that runs along one side of the house, acting as a circulation zone.

SHIPPING CONTAINER HOUSING SUBURBAN SALT LAKE CITY

Expected to break ground this spring, this 200-unit project places four levels of shipping container homes atop a concrete commercial base. Taking advantage of what Karr calls their "Lego-like beauty," the architects staggered the containers, creating openings for windows and decks as well as to provide visual breaks in the massing. A combination of stucco and wood panels disguises the steel sides and provides textural interest.

EUREKA VALLEY DUO SAN FRANCISCO

Karr is developer and part owner of this unusual double lot. It fronts two streets and contains an 1860s house that had been stripped of all its Italianate details except for the cornice brackets. To satisfy planners and historic preservationists, Group 41 used an 1880s photo to return the two-story, 2,700-square-foot single family to its original design, adding custom brackets, pediments, detail moldings, and window hoods in the Italianate style. A new home in a similar but pared-down style faces the other street and is nearing completion, making the lot more in sync with the neighborhood.

THREE TWINS ICE CREAM NAPA

This organic ice cream maker chose a 380-square-foot stall in the new Oxbow Public Market in Napa to serve as a sustainable and, needless to say, cool space for its second retail location. Hallmarks of the first store—vintage ice-cream equipment and refrigerator doors—had to be incorporated into the design. Karr offset the vintage look with sleek and earthy detailing. Backlit 3form panels and eco-resin define counter spaces, while Plyboo bamboo panels define vertical surfaces. The shop opened last year.

CONGREGATION BETH JACOB REDWOOD CITY

Group 41 has been working with the Congregation Beth Jacob for the past five years. Currently in the schematic design stage of Phase I, the architects are creating an entrance with more curb appeal, and redesigning the lobby so it will connect to all of the buildings in the complex. With a goal of respecting its midcentury architectural language, Karr took his cue from the exposed roof forms to create a dramatic, prow-like double-height entrance of steel, glass, and wood.



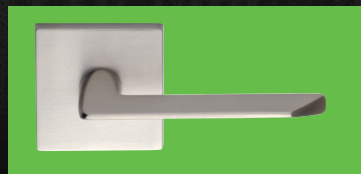
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VAL RIOLO

The Great Recession may have value if it shakes the belief that a single-family house and backyard is the fulfillment of the American dream. Millions of families have bankrupted themselves in pursuit of this trophy, while suburban sprawl has drained energy from city centers, increased global warming, and gobbled up land that might have been used for recreation, farming, or open space. As cities continue to grow, we need to learn to cluster more tightly together, encouraging architects and planners to enhance the quality of urban living.

Luckily, architects are responding to the need to expand inward and make better use of scarce resources. In Los Angeles, infill condo blocks have multiplied in the progressive neighborhoods of West Hollywood, Santa Monica, and Venice, typically substituting eight to 15 compact units for one or two tear-downs. The best of these occupy the middle ground between the single-family communities that were first developed in the 1920s and the bland, overscaled apartment towers that often followed. At their best, they offer high-quality design and livability, as much space as most people need, plus sustainability and low maintenance, all at an affordable price. It's the Prius versus the Hummer.

Several LA firms have specialized in multi-unit housing. Pugh + Scarpa, which just won the National AIA and AIA California Council Firm of the Year awards, claims to have designed as many as thirty condo blocks. Lorcan O'Herlihy Architects won acclaim for Habitat 825, which took its cues from the landmark Schindler studio house on the adjoining site, and several other innovative infill blocks. Koning Eizenberg Architecture were pioneers in creating low-cost infills in Santa Monica, and Frederick Fisher, Kanner Architects, and SPF:a have also done exemplary work. Like the following projects, they all draw on a rich local legacy of multiple housing. Spanish-inspired bungalow courts in West Hollywood are coveted properties. Gill's Hollister Court, Schindler's Falk Apartments, Ain's Dunsmuir Apartments, and Neutra's Strathmore Apartments are among those architects' finest achievements. The tradition was ruptured in the 1970s, but a new generation has reinvigorated the idea in response to a growing demand for fresh solutions.

As always, large developers and builders lag far behind, stubbornly clinging to stale formulas and degrading the communities they exploit. A classic confrontation is shaping up in North Westwood Village, where Dallas-based PPC wants to squeeze a banal five-story rooming house—a warren of tiny rooms with inadequate parking and open space—onto a narrow triangle of land. It could overwhelm pedestrians and the Strathmore Apartments (where this author lives), an LA Cultural-Historical Monument that steps back up the hillside. Meeting a need for professional and faculty accommodations near the campus, Barton Myers Associates has proposed an intelligent mix of studios and townhouses that respects the topography of the site and the character of the neighborhood. The BMA proposal is a model, as are five recently completed developments that also put people ahead of profit and create intimate livability on a scale that is more sustainable than the single-family model.

LOS ANGELES CRITIC MICHAEL WEBB IS A FREQUENT CONTRIBUTOR TO AN.

2



1 1200 SWEETZER
WEST HOLLYWOOD
ALEKS ISTANBULLU ARCHITECTS

John Chase, the planning director of West Hollywood, has weaned the community away from a *Truman Show* addiction to cute revivalism, and encouraged it to embrace contemporary design. With his support, architects and developers have created a succession of bold, urbane interventions. Istanbulu, who has designed upscale residences in the Hollywood Hills, has brought that same emphasis on quality to a cluster of ten maisonettes on the flats. Stacked duplexes are articulated with color: chartreuse stucco clads the expansively glazed living areas at top and bottom; gray covers the sleeping areas sandwiched between. The goal was to give each house its own character—a stepped loft was inserted over the ramp to basement parking—opening up to landscaped space. Color and dense plantings dematerialize the mass, and windows on three sides of each living space pull in fresh air and views to lofty open plans. The three apartments to the rear have stairs leading to rooftop terraces that are covered in artificial turf and separated by low walls. There, gazing out over the city and up to the hills, you can imagine you are in a private oasis. Nick Hertz of Urban Moments was the developer, marking his first foray into this field.

2 MARKET MEWS
VENICE
EHRlich ARCHITECTS

Eight row houses are squeezed onto three irregular lots just south of Abbot Kinney Boulevard in Venice. The complexity of planning ordinances and the 50-foot depth of the lots discouraged building, but developer Rick Erhman saw an opportunity to exploit the location. Six identical row houses, plus a separate block of two, are crisply articulated, giving the complex a strong presence. Sloped shed roofs of copper that evoke mansard roofs canopy the entrances and enclose stairs and services. Ehrlich is best known for his indoor-outdoor single-family houses, and he has achieved the same quality here by putting living areas above the garages and using roll-up garage doors to open up the interiors with no sacrifice of privacy or security. The glazing grid and translucency of the garage doors evoke shoji screens, as do the upper-level doors when blinds are drawn. Stairs run up the sides of each unit, with a small office or guest room behind, to a lofty second floor and mezzanine wrapped around on two sides. The development mediates between commercial and residential zones, contributing to the densification of Venice without overwhelming its small-scale neighbors. That makes it a model for dynamic communities that want to preserve their character.



ERIC STAUDENMEIER





LANE BARDEN

3 CHEROKEE LOFTS HOLLYWOOD PUGH + SCARPA ARCHITECTS

This project is a split 12-unit block that replaces the legendary Cherokee Recording Studios, which were built by Frank Sinatra and hosted many other notable musicians. It has a tough urbanity that respects the scale of its eclectic neighbors on busy Fairfax Avenue. The ground floor is given over to a fully glazed retail space with surface parking behind, and the three upper levels are wrapped in a perforated metal skin with manually operable shutters opening onto recessed balconies and narrow windows. The skin shields residents from the sun and provides a thermal barrier; the recesses have bold color accents. Laminated glass sliders protect the units from traffic noise. Entry to the apartments is through a second-floor courtyard, with stairs and an elevator leading to the upper-level living areas of the seven town houses. Acoustically insulated recording studios are incorporated into two of the larger units in a nod to the history of the site. A shared roof deck offers 360-degree views and is clad with photovoltaic panels to the south and east. The architects are seeking a LEED Platinum rating, which would be a first for multifamily, multiuse developments in southern California. It's a debut for Rethink Development of Culver City, whose co-director, Greg Reitz, was formerly the Green Building Adviser for the City of Santa Monica.

4 FRANKLIN AVENUE CONDOMINIUMS HOLLYWOOD CLIVE WILKINSON ARCHITECTS

Clive Wilkinson's nine two-story town houses are located on a triangular lot at the corner of Franklin and Las Palmas, which leads up to Whitley Heights. Local residents wanted an ersatz Spanish building to complement their historic neighborhood, ignoring the eclecticism of the immediate surroundings. The architect has given them something much more interesting as a symbolic gateway, exploiting the angularity of the site with a sharp prow and a strong feeling of openness. The white stucco exterior is partly clad in Galvalume paneling and cedar wood siding to break up the mass and articulate the separate units. Each unit has 20-foot ceilings in the living area, which extends through the site for views to the west through expansive windows and a protected entry court to the east. There are private balconies and yards and a shared roof terrace. Each unit has a distinctive character: a freestanding steel staircase in one, another with an upper-level bridge linking the main living room and a more enclosed space. Bath-service cores provide a retreat within expansive, transparent volumes. The firm is best known for its exuberant commercial interiors, but Wilkinson has applied lessons from his own house (see CAN01_01.28.2009) to his first multifamily project, which was developed by C.O.Wood.

5 THORNTON LOFTS VENICE MICHAEL W. FOLONIS ARCHITECTS

Venice has become a petri dish for creative residential architecture, relegating Santa Monica to the sidelines. A strong sense of community conjoined with a lack of pretension has allowed architects to build there for themselves and others with a freedom denied elsewhere in LA. Folonis has enhanced the boardwalk with a row of ten spacious lofts divided by the Thornton Walk Street and set back to the sides behind Pamela Burton's cactus garden. The site was zoned for 29 units, but developer NSB preferred to emphasize quality over quantity, and has reaped its reward. The cool white stucco facades, rising from a glazed retail base and a podium of parking, are animated by projecting hoods over the entries: a direct reference to the purity of early modernism. The seven ocean-facing units are oriented southwest and benefit from solar gain and good cross-ventilation. Each undivided, double-height unit has pocket sliding doors leading to a terrace, with stairs heading up to a mezzanine sleeping gallery and a rooftop terrace with a glazed lantern. Though the lofts resemble goldfish bowls from the boardwalk, there's a high level of privacy behind the parapet and to the rear.

JANUARY

WEDNESDAY 27
LECTURE

Drew Daniel & M.C. Schmidt

7:00 p.m.
SCI-Arc
960 East 3rd St.
Los Angeles
www.sciarc.edu

EVENT

Simulating Architecture with Video Game Technology: Lessons From the Cutting Edge
5:30 p.m.
AIA San Francisco
130 Sutter St., San Francisco
www.aiaf.org

THURSDAY 28
SYMPOSIUM

Stock Options: Houses for Everyone
5:30 p.m.
UC Berkeley College of Environmental Design
210 Wurster Hall, Berkeley
www.ced.berkeley.edu

FRIDAY 29
EXHIBITION OPENING

Thom Faulders BAMScape
Berkeley Art Museum and Pacific Film Archive
2625 Durant Ave., Berkeley
www.bampfa.berkeley.edu

SATURDAY 30
EVENT

Art Auction 2010
7:30 p.m.
Orange County Museum of Art
850 San Clemente Dr.
Newport Beach
www.ocma.net

EXHIBITION OPENING

Edith Beaucage
Otis College of Arts and Design
Bolsky Gallery
9045 Lincoln Blvd.
Los Angeles
www.otis.edu

WITH THE KIDS
Symbols and Cultural Collages

1:30 p.m.
Craft and Folk Art Museum
5814 Wilshire Blvd.
Los Angeles
www.cafam.org

SUNDAY 31
EXHIBITION OPENINGS

Rachel Whiteread Drawings
The Hammer Museum
10899 Wilshire Blvd.
Los Angeles
www.hammer.ucla.edu

X-Voto: The Retablo-Inspired Art of David Mecalco
Fowler Museum of Art
308 Charles East Young Dr.
Los Angeles
www.fowler.ucla.edu

FEBRUARY

MONDAY 1
LECTURES

Andreas Ruby
6:30 p.m.
1023 Hilgard Ave.
Los Angeles
www.aud.ucla.edu

Paul Chan
Waiting for Godot in New Orleans:
An Illustrated Lecture
8:30 p.m.
Roy and Edna Disney/ CalArts Theater
631 West 2nd St.
Los Angeles
www.redcat.org

TUESDAY 2
LECTURE

Sarah Roberts
1935: Modern Art Takes Flight in San Francisco
12:00 p.m.
San Francisco Museum of Modern Art
151 3rd St., San Francisco
www.sfmoma.org

SYMPOSIUM

Rembrandt Symposium
8:30 a.m.
The J. Paul Getty Center
1200 Getty Center Dr.
Los Angeles
www.getty.edu

EXHIBITION OPENING

A Record of Emotion: The Photographs of Frederick H. Evans
The J. Paul Getty Center
1200 Getty Center Dr.
Los Angeles
www.getty.edu

WEDNESDAY 3
LECTURE

Paul Collier
6:30 p.m.
UC Berkeley
International House
2299 Piedmont Ave., Berkeley
www.ced.berkeley.edu

EXHIBITION OPENING

James Castle: A Retrospective
Berkeley Art Museum and Pacific Film Archive
2625 Durant Ave.
Berkeley
www.bampfa.berkeley.edu

FRIDAY 5
EXHIBITION OPENINGS

Jonas Wood
The Hammer Museum
10899 Wilshire Blvd.
Los Angeles
www.hammer.ucla.edu

How Many Billboards? Art in Stead
MAK Center for Art and Architecture
835 North Kings Rd.
West Hollywood
www.makcenter.org

SATURDAY 6
SYMPOSIUM

Visualizing the Future of Environmental Design
8:30 a.m.
UC Berkeley College of Environmental Design
112 Wurster Hall, Berkeley
www.ced.berkeley.edu

EVENT

Little Tokyo Then & Now: Neighborhood Change Through the Lens of Photography
11:00 a.m.
Japanese American National Museum
369 East 1st St.
Los Angeles
www.janm.org

SUNDAY 7
EVENT

Old Masters of Music and Art: Odeum Guitar Duo
2:00 p.m.
San Diego Museum of Art
1450 El Prado, San Diego
www.sdmart.org

EXHIBITION OPENING

Luc Tuymans
San Francisco Museum of Modern Art
151 3rd St., San Francisco
www.sfmoma.org

WITH THE KIDS

Portrait of the Magician as a Young Man
5:00 p.m.
Santa Monica Museum of Art
2525 Michigan Ave., Santa Monica
www.smmao.org

Kids in the Courtyard: Sweet'art

1:00 p.m.
Fowler Museum of Art
308 Charles East Young Dr.
Los Angeles
www.fowler.ucla.edu

MONDAY 8
EVENT

Project H Design: Design Revolution Road Show
1:00 p.m.
Art Center College of Design
1700 Lida St., Pasadena
www.artcenter.edu

TUESDAY 9
LECTURE

Shamim Momin
11:00 a.m.
Otis College of Art and Design
9045 Lincoln Blvd.
Los Angeles
www.otis.edu

WEDNESDAY 10
LECTURE

Michel Rojkind Halpert
Contagious Risk
7:00 p.m.
SCI-Arc
960 East 3rd St.
Los Angeles
www.sciarc.edu

SATURDAY 13
WITH THE KIDS

Heart Felt Cards
1:30 p.m.
Craft and Folk Art Museum
5814 Wilshire Blvd.
Los Angeles
www.cafam.org

SUNDAY 14
LECTURE

Jim Herbert
Late Renoir and the Eternal Feminine
2:00 p.m.
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles
www.lacma.org

EXHIBITION OPENINGS

Millard Sheets: The Early Years
The Ulysses Guide to the Los Angeles River
Project Room: Sumi Ink Club
Pasadena Museum of California Art
490 East Union St., Pasadena
www.pmcaonline.org

WEDNESDAY 17
LECTURE

Michael Sorkin
Pro Utopia
7:00 p.m.
SCI-Arc
960 East 3rd St., Los Angeles
www.sciarc.edu

THURSDAY 18
SYMPOSIUM

Urban Panoramas
7:00 p.m.
The J. Paul Getty Center
1200 Getty Center Dr.
Los Angeles
www.getty.edu

EXHIBITION OPENING

Park Chan-Kyong and Sean Snyder
Roy and Edna Disney/CalArts Theater
631 West 2nd St.
Los Angeles
www.redcat.org

SATURDAY 20
LECTURE

John Klein
Matisse, Picasso, and Beyond: How Portraiture Survived Modernism
4:00 p.m.
Norton Simon Museum
411 West Colorado Blvd.
Pasadena
www.nortonsimon.org

EXHIBITION OPENINGS

Eyes of Deafness: Photography by Deaf and Hard of Hearing Adults
Armory Center for the Arts
145 North Raymond Ave.
Pasadena
www.armoryarts.org

Spirits and Headhunters: Art of the Pacific Islands
The Bowers Museum
2002 North Main St.
Santa Ana
www.bowers.org

SUNDAY 21
EXHIBITION OPENING

Classic Contemporary: Lichtenstein, Warhol, and Friends
Museum of Contemporary Art San Diego
700 Prospect St.
La Jolla
www.mcasd.org

WITH THE KIDS

Family Festival: Art + Yoga
1:00 p.m.
Norton Simon Museum
411 West Colorado Blvd., Pasadena
www.nortonsimon.org

TUESDAY 23
LECTURES

Edgar Arceneaux, Sandra de la Loza, and Christine Kim:
Art and Public Space in Los Angeles
7:00 p.m.
Hammer Museum
10899 Wilshire Blvd.
Los Angeles
www.hammer.ucla.edu

Jennifer West

11:00 a.m.
Otis College of Art and Design
9045 Lincoln Blvd.
Los Angeles
www.otis.edu



ED RUSCHA

THE VIEW FROM HERE

San Francisco Museum of Modern Art
151 3rd Street, San Francisco
Through June 27

San Francisco's setting provided fertile ground for the earliest photographers of the 19th century. The relationship was a symbiotic one, with photography in turn fueling the young city's growth by enticing Easterners with images of scenic splendor. *The View from Here*, a new exhibit at the San Francisco Museum of Modern Art, commemorates the museum's 75th anniversary by tracing the interplay between city and the art form, starting with the first daguerreotypes of the 1840s and proceeding up through pop artists like Ed Ruscha's *Parking Lots* (1967, above). Along the way, it marks milestones in San Francisco's history, such as the mass migration of the Gold Rush and the devastation of the 1906 earthquake. Plenty of photography's key events were based in the Bay Area as well, from the advent of the Pictorialists at the turn of the century, who modeled their photographic style after paintings, to the 1930s development of photography into a form of modern art in its own right by such local artists as Ansel Adams and Edward Weston.



COURTESY SANDRONIREY GALLERY

URBAN PANORAMAS: OPIE, LIAO, KIM

The J. Paul Getty Center
1200 Getty Center Dr., Los Angeles
Through June 6

A series of city scenes invites a second look when puzzling details catch the eye: a missing wall, a tree growing through a roof, a window frame suspended in midair. In the Getty Center's *Urban Panoramas: Opie, Liao, Kim* group show, artist Soo Kim photographs the rooftops of a neighborhood in Reykjavik, then splices in fragments from another photo to create an illusion of transparency and an Escherian geometry (*Midnight Reykjavik #3*, 2005/2007, above). The neighborhood's colorful exoskeleton, left intact, contrasts jauntily with patches of dark foliage and white cut-outs of empty space. Kim's co-exhibitors, Jeff Chien-Hsing Liao and Catherine Opie, bend the panoramic approach to their own intriguing ends. Liao takes multiple exposures along New York's No. 7 train line, which connects diverse neighborhoods from Flushing to Times Square, and digitally stitches them together. In Opie's black-and-white portraits of empty LA strip malls, a wide frame creates the space for leisurely classical compositions, lending an austerity to the city's sprawl.



Simon's drive-in, Wilshire Boulevard, 1939.

LOCAL STAR

Los Angeles, Portrait of a City
Essays by Kevin Starr and David L. Ulin
Edited by Jim Heimann
Taschen, \$70.00

Considering how saturated our brains are with images, it's odd how rarely an art book comes along that really takes one's breath away. *Los Angeles, Portrait of a City* is that kind of book.

Portrait stands out for what it's not. It's not a generic compilation of familiar scenes of Los Angeles, from the Chinese Theater to downtown to the valley or the beach. Instead, it's a thoughtful selection of shots that, at least for someone not trained in LA history, are fresh and informative. The resulting impressions begin to round out our often nebulous understanding of a city that usually comes at us in chaotic bits and pieces. And the massive size of the book—a Taschen signature that often feels like overkill—is perfect for a project trying to capture the scope and drama of this almost impossibly multidimensional place. As *Los Angeles, Portrait of a City* reinforces, there has never been one Los Angeles, but hundreds.

Edited by Jim Heimann with essays by David L. Ulin and Kevin Starr, the book is organized chronologically, and the strongest and most expansive parts are certainly the earlier years up until about 1965. After that, it becomes noticeably thin, as if there were an energy leak or fade to the more workaday reality of now.

But the treatment of these earlier years is astounding, thanks to the skill of the photographers (often anonymous), the novelty of these scenes, and the energy prevalent in a land that's always been filled with dreamers.

A fine example of the area's unbelievable sense of emptiness fraught with potential is an 1896 **continued on page 20**

JIM HEIMANN COLLECTION

Installation view of *Folly—The View from Nowhere*.

FLIGHTS OF FANCY

Folly—The View from Nowhere
MOCA Pacific Design Center
8687 Melrose Ave., West Hollywood
Through February 28

Defining architectural follies can be an exercise in frustration. Seemingly built without purpose—pure ornamentation—a folly sometimes hides a secondary function behind its eccentric design as, for instance, a house, a faux ruin, or a sculpture.

LA architects Frank Escher and Ravi GuneWardena have re-examined this architectural oddity in a historical survey at the Museum of Contemporary Art's (MOCA) Pacific Design Center outpost. Organized with MOCA curator Philipp Kaiser, *Folly—The View from Nowhere* is by turns an enlightening and staunchly academic investigation.

Escher and GuneWardena are perhaps best known for their starkly minimalist and highly conceptual residences. Their firm Escher GuneWardena has also worked with several museums and galleries to design exhibitions for artists such as Sharon Lockhart and Mike Kelley, for the retrospective on architect John Lautner at the Hammer Museum, and for a show on the Japanese art of flower arrangement at the Japanese American National Museum.

So it's somewhat surprising that these cerebral architects have taken on the topic of follies for their first exhibition at MOCA. The folly represents architecture's more whimsical aspects, but they have applied their brand of stripped-down minimalism to the exhibit, and an unexpected solemnity to the quirky subject matter.

The centerpiece of the exhibit is a folly of plywood and plaster designed by Escher and GuneWardena themselves, a leviathan structure recalling the minimalism of artists like Donald Judd and Carl Andre. The site-specific piece rises into the atrium, its dimensions based on the Vastu Purusha Mandala, a Hindu diagrammatic plan that is based on a square grid.

When a visitor climbs the disorienting structure, he or she is greeted by an instantly recognizable but fictitious 360-degree vista of Los Angeles' essential elements: the beach, mountains, freeways, and houses. Escher and GuneWardena have managed to merge their unpretentious, straightforward design aesthetic with a fundamental artifice. **continued on page 20**

BRIAN FORREST

THE ARCHITECT'S NEWSPAPER JANUARY 27, 2010

LOCAL STAR continued from page 19 picture of the Mascarel Ranch, a blank swath of land located in a then completely vacant Hollywood. A couple pages later, we are treated to a bustling downtown LA in 1902, a beautiful street scene at the corners of Spring and First.

Not only do we receive a visceral sense of LA's variety, but we get a fresh take on areas we thought we knew, filling in the blanks of the city that we didn't know existed. Most Angelenos know that oil was a big part of the local economy. But did they have any idea that derricks littered areas like Long Beach and even La Brea and Wilshire in groves as thick as forests? Furthermore, we've all seen pictures of the original Hollywood sign, when it was called Hollywoodland (for Harry Chandler's development there). But what a treat to see the version where the sign is in the foreground contrasting with the then-completely empty San Fernando Valley behind it. And we knew that Hollywood produced some ambitious sets,

but who can fail to appreciate anything as staggering as the larger-than-life recreation of Babylon's gates for D.W. Griffith's *Intolerance*? Equally impressive are the other feats of LA ingenuity, from the huge pipelines to the expansive (and now mostly defunct) rail lines to the shops and restaurants that looked like zeppelins, ice cream pails, and tea kettles.

From here, we are treated to the ongoing themes of life in a Los Angeles that was growing exponentially, a mirror for a nation at its peak of inventiveness and self-confidence. The movies, the trolleys, the oil business, the growth of suburban developments, the corrupt police, the natural disasters, the urban neighborhoods, the roadside stores and restaurants, the neon signs, the highways, the movie palaces, and of course, the modernist architecture (several photographed by Julius Shulman) altogether capture a sense of the city's constant variety and singularity.

As mentioned, the later pages, with their thin documentation,



COURTESY TASCHEN

fall into more stereotypical images of the city—familiar, while still effective, shots of riots, hippies, sprawl, and porn stars. One hopes the same team might work on another book focusing just on the later years of LA, but maybe the authors know the recent years are just not as fun? Regardless, it's hard not to love a book capturing the indefatigable, larger-than-life spirit of a fascinating time and place. It's LA as it was meant to be: the ultimate crowd-pleaser.

SAM LUBELL IS CALIFORNIA EDITOR AT THE ARCHITECT'S NEWSPAPER.

FLIGHTS OF FANCY continued from page 19

Surrounding the structure, the exhibition presents a survey of global follies from a collection of 100 photographs. It begins with one of the earliest known follies, England's Freston Tower, a six-story brick construction from the mid-16th century. The show proceeds chronologically, yet is often interrupted by more contemporary examples that relate to a historical theme or design idea. For example, the octagonal-shaped Towers of the Winds (based on the original in Athens) in Shugborough and Oxford, England are juxtaposed with Dan Graham's 1987 mirrored pavilion *Octagon for Münster* in Germany.

After beginning with Greek- and Roman-influenced monuments, particularly in English gardens, which then spread to continental Europe, the show traverses a wide range of folly types including castles, animal shelters, temples, hermitages, and towers. It also presents architectural influences on follies, such as Orientalism (the Moorish kiosk at Linderhof Palace) and Chinoiserie (Chinese-inspired garden pagodas).

More modern follies are represented by Lucy the Elephant in Margate,

N.J., the folk art of Simon Rodia's Watts Tower, and even (perhaps in a nod to the recursive logic of postmodernism), the very building the exhibit is housed in, Cesar Pelli's Pacific Design Center pavilion. The folly also moves from the rarefied world of the aristocracy to the public, and from the sphere of the flâneur to the domain of the driver, precipitating a shift to roadside structures.

While Escher and GuneWardena insist that one of the prerequisites for inclusion was that all follies have an element of "pleasure or delight," the small-scale photographs sometimes fail to transmit that ideal. Yet the breadth of the exhibition offsets any shortcomings in the presentation, expanding how the folly is classified and allowing visitors to re-imagine it in a new context. **MARISSA GLUCK IS A FREQUENT CONTRIBUTOR TO AM.**



COURTESY ARS



COURTESY JOVA ARCHIVES

Henri Jova's *Arezzo: Homage à Piero*.

If such anecdotal pleasures are manifold, the book is even more rewarding as a study in postwar architectural practice, the realities of what gets designed and what actually gets built.

The title's "classical intermezzo" suggests Jova's own aesthetic position, one presumably dictated in part by his education and also by the relative conservatism of Atlanta. This phrase was first coined by Eliel Saarinen at Cranbrook to describe that brief period of architectural history after Beaux Arts but before the International Style, when all the rules of classicism still applied, but with a greatly pared-down and simplified vocabulary and form. Indeed, Jova was among the last to receive a proper Beaux Arts architectural education, at Cornell and then on an extended scholarship at the American Academy in Rome, where the teachers from whom he learnt the most were George Howe and Louis Kahn.

Back in New York, Jova worked for Harrison & Abramovitz, creating the side entrance and canopy at the U.N., and working directly with Wallace Harrison on the First Presbyterian Church, Stamford. Here Jova absorbed "a couple of simple

lessons which always stayed with him: the importance of varying ceiling heights within a building's major spaces, and the overriding importance of vertical window organization and proportion to the successful design of a building both inside and out." Such "window placement and detailing are always paramount" for Jova, as we see throughout his varied oeuvre.

Jova moved south in 1954, intending to stay briefly in Atlanta working for his cousin Francis Abreu, best known for his many houses on Sea Island that include a fabled home for Eugene O'Neill. As Jova explains: "Architecture in Atlanta was bi-polar at that time. Management was willing to consider and pay for a contemporary corporate headquarters but was loath to lay its head down in anything but a romantic, traditional mansion." This seems to have been a perfect breeding ground for Jova's own refined, luxurious, and not-quite-neoclassical brand of modernism, a gentleman of old-world if not *ancien régime* tastes, absolutely adept at turning out an impeccably elegant corporate office block. Or as Rinehart puts it, "Ultimately, he came to accept as his personal dialectic that classical and modern architecture are part of a synthesis that are for him not in conflict." Ideal examples

might include the Round Bank of 1961, a circular loop of concrete with its interior wall surface upholstered in banker's gray pin-striped wool, or the Capital City Club designed with local grande dame and decorator of the era, Edith Hills.

As with Philip Johnson's Four Seasons restaurant, Jova has made clear throughout his career that "modernism," conjured with sufficiently abundant funds and attention to detail, can be as grand, imposing, and comfortable as any traditional architecture. Perhaps the symbolic culmination of Jova's sense of cultural-synthesis was the Carnegie Pavilion for the 1996 Atlanta Olympics, which quite literally gave new life back to Beaux Arts stones that had been lying unused from a historic building.

The pleasure of architectural history, of any artistic research, of life itself, is in discovering entire cultures, communities, and careers to which one was completely oblivious, led there by the slenderest of threads. Thus the accidental purchase of a print leads, through this handsome volume, to the revelation of an entire architectural existence, a unique aesthetic, and the important architectural and urban-design history of Atlanta.

ADRIAN DANNATT IS A WRITER AND CRITIC ON ART AND CULTURE.

Twilight of the Beaux Arts Boys

Henri Jova, *A Classical Intermezzo: An Architect's Life*
David Roland Rinehart
Foreword by Stanley Abercrombie
University of Georgia Press
\$50.00

Rooting around at a tertiary auction house some five years ago, I came across a job-lot of prints, one of which I wished to own, and having purchased the lot I finally looked at the works I planned to discard. Only one struck

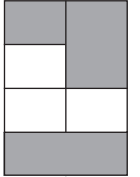
my interest, a bright abstraction *Cosmic Play*, dated 1959 and signed by someone called H. Jova. Digitally doodling with this name, as one does, I was immediately rewarded with a certain Henri Vatable Jova, partner in the

eponymous architectural firm Jova Daniels Busby in Atlanta. There was even a phone number. I called and was instantly put through to Mr. Jova himself, officially retired, aged 85. Yes, he remembered the print well, he had long enjoyed a career as artist as well as architect, and was living in Palm Beach and completing his own new house there.

And now comes this lavish, weighty, and beautifully illustrated tome on the life and work of Jova, lovingly written by his longtime companion, the architecture historian David Roland Rinehart. Enjoyably, this story does not skimp on the impressive grandeur of Jova's genealogy.

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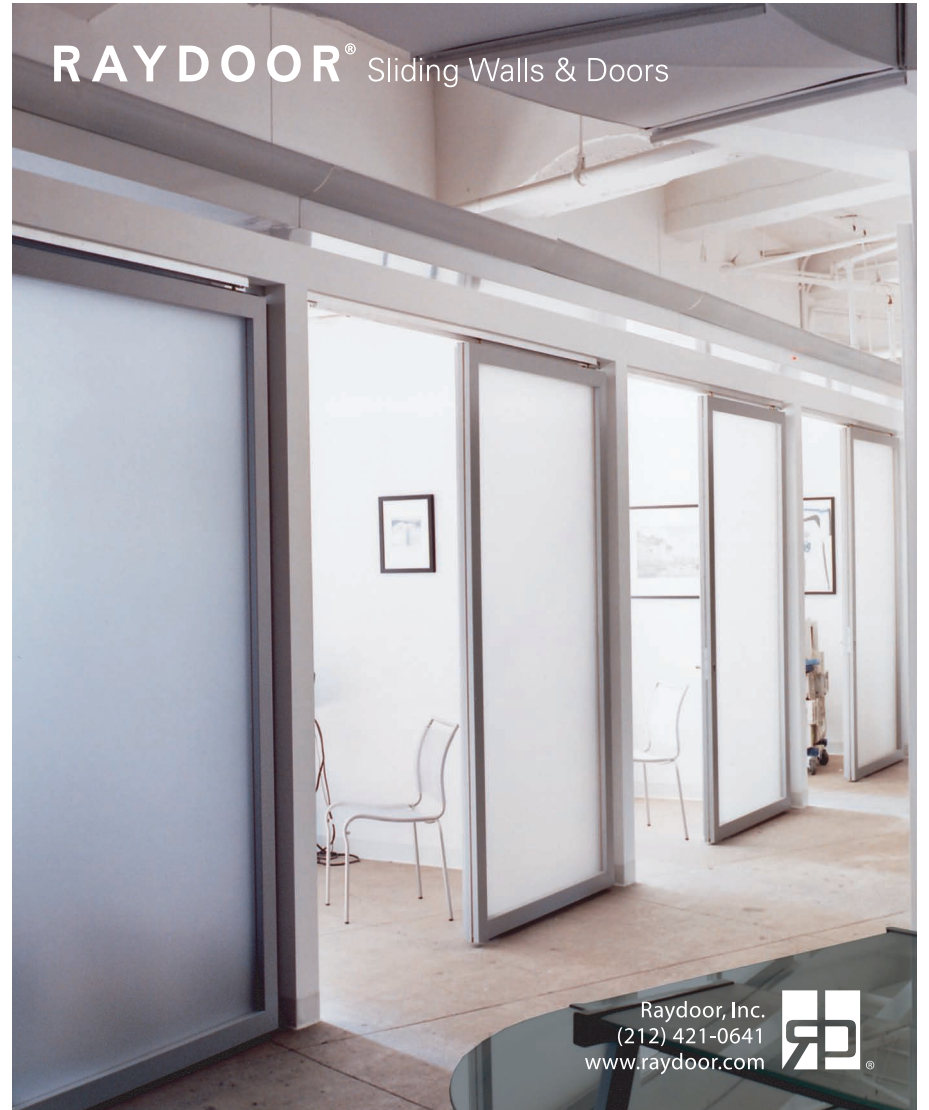
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David Gottfried's home in Oakland is green inside and out.

doesn't use gypsum, but instead has very high recycled content, which will have a significant carbon savings. That's due within a year. They also make QuietRock drywall and Serious Windows, which are super-efficient.

Your newest online venture, Regenerative Network (Regennet.com), is launching in April. How will that work?

It's a green building product marketplace, where we screen green building manufacturers and figure out the best ones in each sector and create a network around them. And then we bring the network to leading green portfolio owners like Microsoft, Google, Disney, and the State of California. It will be a private network with membership fees. We're going to take it to China, India, and the Middle East.

Are you seeing ancient building techniques being rediscovered because they're sustainable?

Yes. Integrity Block is making concrete block using techniques from studying adobe and rammed earth structures. We used to do great natural ventilation and shading without mechanical systems. I was in Japan in a 600-year-old building for the shogunate that had no lighting system, no mechanical systems. It was 102 outside, and I sat in that place and it was cool and daylit and gorgeous, and still standing with local materials. And I thought, "Why am I here in Japan giving lectures on green building?" When I spoke, I told the audience to go study their own buildings.

So much for all of our emphasis on technology.

Everyone always thinks modern technology will save us. But sometimes low-tech or no-tech is great. Ultimately, it's about people, and technology is a tool.

When you addressed Lightfair in Las Vegas in 2008, you told the audience to live with their own eulogies in mind. What would be yours?

It would be about the people I've touched and the seeds I've planted and the forests that have grown as a result of my work. I'm proud of the global green-building movement and its contribution to Earth. But in no way do I think we've arrived. We've just started and we're still far from sustainable.

This Saving the Planet Business

If there were a ratings system for green innovators, David Gottfried would rank Platinum. He cofounded the U.S. Green Building Council (USGBC) and founded the World Green Building Council (WorldGBC), both of which have probably done more to reduce the carbon-guzzling effects of building than any other organizations on the planet. Their Leadership in Energy and Environmental Design (LEED) certification system for sustainable construction is the industry standard in the U.S. and is being used in 117 countries. Now a very much in-demand speaker, Gottfried, who founded the consulting firm WorldBuild in 1997, is still active with the USGBC and WorldGBC. He continues to immerse himself in the movement as a sustainable building consultant to such corporate giants as SCA/Tork and Carrier. Joanne Furio caught up with the Oakland-based visionary to discuss the status of the movement he helped to found and the next generation of green innovations.

The Architect's Newspaper: People who haven't heard you speak or read your first book, *Greed to Green*, may not know that you started out as a developer. Or as you put it, "one of the enemy," who "carted off buildings to the dump and replaced them with new ones,

sometimes the same size and shape." When did you switch sides?

David Gottfried: I studied engineering at Stanford under Gil Masters—he lit my fire. Then at the beginning of the green movement, in '91 and '92, I went to the national meetings of the AIA and to every single thing they had that was green. That rekindled that light, seeing that we could make green buildings more efficient in terms of energy, water, waste, as well as indoor environmental quality.

Having been on the other side, you understand how developers think. Has their thinking changed, given the widespread popularity of the green movement?

Absolutely. If you're designing and developing a new building that is not green, you're negligent. To achieve LEED Gold or Silver is not that hard. If you own an existing building or portfolio of buildings, you should green that portfolio by tracking your water, waste, and air quality and start improving incrementally. The LEED Existing Building Operating Maintenance rating system is a good guide.

Is there a danger as architects and builders rush to build green? I'm thinking of the tendency to tear out instead of reuse.

Reuse is a very high green priority and contains significant

embodied energy. The key is first to tighten up the envelope—your windows, insulation in the floor and ceiling—having a mechanical system that's super efficient and highly rated appliances that are Energy Star-qualified. If what you have is not energy-efficient in any of those areas, it might be worth deconstructing and recycling.

Are there other ratings programs you think highly of?

In California we have GreenPoint Rated for homes, operated by Build It Green. That's a good home standard. They have retrofit guidelines for homes, as well as new construction. I used the retrofit guide on my home (www.gottfriedhome.com).

Your Oakland home is LEED Platinum—certified after an extensive renovation. Was that an inspiration for your second book, *Greening My Life*, due to be published this year?

It wasn't an inspiration, but it's part of it. There's a whole chapter on the house. It's a memoir, very comprehensive, and goes beyond green buildings into relationships, health, family, work, money, being a dad, spirituality, and stewardship. The book is a sequel to *Greed to Green*.

Amazingly, you share that 1,500-square-foot home with a wife and two daughters.

Less square footage is really the greatest green building strategy. But I did add a small shed in back where I work. We don't have one square inch that is wasted.

Through your green building consulting firm, WorldBuild, you advise companies on the creation of new green products. Tell us about one that's available now.

There's Hycrete, which is a chemical compound that makes concrete waterproof. It allows you to get rid of the membrane for the roof and get a huge savings. It's being sold all over the world now.

What about other new products that you worked on that are not out yet?

Calera, one of my favorites, is sequestering carbon in concrete by making an aggregate that they can use as a replacement for Portland cement. It's fascinating because it's going to be the first building material that sequesters carbon like a tree. They'll bring it to market by 2011. Soladigm is making an electrochromatic window that can go from clear to black with a computer signal and that will have major energy savings. It will keep the heat out of buildings. They have a pilot production line running, but are not selling yet. Serious Materials will be introducing EcoRock, a dry wall that

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